

CD 2010 -- 104



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND & BRASS

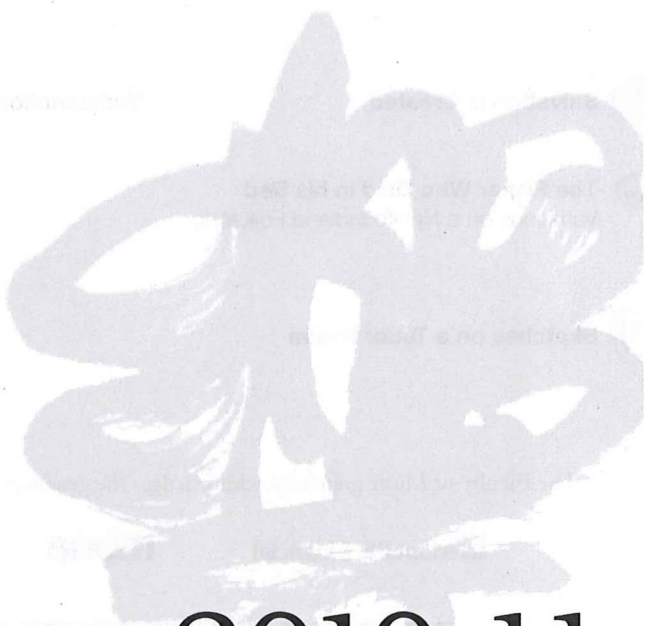
University of Toronto Wind Symphony

Jeffrey Reynolds, Conductor

Saturday, October 23, 2010

7:30 p.m. MacMillan Theatre

Edward Johnson Building



2010-11

A joyous music season

UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor
Erik Leung, graduate student conductor

① **New World Dances** **Martin Ellerby (b. 1957)**

② **Medieval Suite** **Ron Nelson (b. 1929)**
Homage to Leonin
Homage to Perotin
Homage to Machaut

③ **Epinicion** **John Paulson**

④ **Shepherd's Hey** **Percy Grainger**

INTERMISSION

⑤ **Salvation is Created** **Tschesnokoff (arr. Bruce Houseknecht)**

⑥ **The Fisher Who Died in his Bed** **John Herberman (b. 1953)**
Variations on a Newfoundland Folksong

⑦ **Sketches on a Tudor Psalm** **Fisher Tull**

The Faculty of Music gratefully acknowledges the generous support of our pillar sponsors

 **Manulife Financial**

mbna

 **Insurance**
Meloehe Monnex

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

New World Dances

MARTIN ELLERBY

Based in England, Martin Ellerby has composed music for a wide range of ensembles including orchestra, choir, concert band, ballet, chamber ensembles and solo instruments, and he has acquired international standing with performances, broadcasts and recordings of his works across Europe, Asia, and the USA. Ellerby complements his busy composing schedule with educational work, and is currently Visiting Professor at the Royal Air Force: Headquarters Music Services. He was previously Head of Composition and Contemporary Music at the London College of Music and Media. He is also Artistic Director for the Studio Music Company in London, and Senior Producer for Polyphonic Recordings.

Written in tribute to America and its people, Ellerby's *New World Dances* is set in three movements that symbolize the pioneering spirit of the American settlers. The first movement (Earth Dance) is a vigorous overture that represents reaching toward new frontiers; the interlude (Moon Dance) contemplates the huge distances to be crossed, and the final movement (Sun Dance) presents the realization of the American Dream, rhythmic and full of energy.

Medieval Suite

RON NELSON

Ron Nelson was born in Joliet, Illinois, in 1929. He began his musical studies at an early age with piano lessons at the age of 6, and by the age of thirteen he had become a church organist. He later went on to study at the Eastman School of Music where he earned his B. Mus, M. Mus. and DMA degrees, which he supplemented with studies in France at the Ecole Normale de Musique and the Paris Conservatory. Following his studies he joined the music faculty at

Brown University where he worked until his retirement in 1993. A prolific composer as well as educator, Nelson has composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. He has been recognized with several major awards and honors, including becoming the first musician to be awarded the Acuff Chair of Excellence in the Creative Arts, and winning all three major wind band composition prizes (the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize) with his *Passacaglia* (Homage on B-A-C-H) in 1993. In 1994 he was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C., and in 2006 he was awarded an honorary doctorate from Oklahoma City University.

Nelson's *Medieval Suite* consists of three movements written in homage to three great medieval composers: Leonin (middle 12th century), Perotin (c. 1155-1200), and Machaut (c. 1300-1377). However, Nelson's pieces are neither imitations of their works nor attempts at emulating their respective styles. Rather, each movement draws on the stylistic characteristics of the composers that inspired them, using elements such as repetition of rhythmic patterns or modes, intervals of perfect fourths, fifths, and octaves, Gregorian chant, syncopation, and sustained pedal tones that regulate the melodic progression.

Epinicion

JOHN PAULSON

Little information is available regarding John Paulson, other than that he wrote the avant-garde wind ensemble work *Epinicion*. The term "epinicion" refers to a song of victory sung by the ancient Greeks following battle, or alternatively in honor of success at the Panhellenic Games. A tour-de-force of aleatoric music and contemporary musical

techniques, Paulson's *Epinicion* was written during the final days of the Vietnam War, and portrays the inevitable insanity, despair and the absolute horrors of war.

Shepherd's Hey

PERCY GRAINGER

Born in 1882 in Victoria, Australia, Percy Grainger was a precocious pianist, beginning his musical career with a series of concerts given in Australia at the age of twelve. This enabled him to travel to Europe and study at Frankfurt, after which he began his European career as a concert pianist, settling in London in 1901. He moved to the United States in 1915 where he enlisted as an army bandsman during WWI, and he became an American citizen in 1919. It was during his time in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

Shepherd's Hey was scored for wind ensemble in 1918. The word 'Hey' refers to a particular figure in Morris dances, which are still performed by 'Morris Men' decked out with bells and ornaments to the music of the fiddle or drum and fife in several agricultural districts in England. The 'hey' involves the interweaving of two lines of dancers, which may be symbolized in the composition by Grainger's use of two parallel lines of music at the opening of the composition. The tune of *Shepherd's Hey* is similar to the North English air *The Keel Row* that is widely found throughout England.

The Fisher Who Died in His Bed

JOHN HERBERMAN

John Herberman is a composer, arranger, and music producer who received degrees in music and education from the University of Toronto as well as extensive training in composition from the Royal Conservatory of Music and with Gordon Delamont. He also undertook graduate work in film scoring and arranging at the Eastman School of Music. He taught high school music for seven years before leaving the teaching profession to devote himself full-time to music production. Since then he has composed and recorded music for film, television, radio, live theatre, industrial shows and jazz groups.

Set in four movements, *The Fisher Who Died in His Bed* was inspired by a ballad about the demise of the East Coast fisherman Jim Jones, which Herberman first heard performed a cappella on a tape recording by the East Coast group Figgy Duff. The text of the song portrays Jim Jones, a noted fisherman and folk-hero figure:

*Old Jim Jones the fisher, the trapper,
the trawler,*

*Jim Jones the fish killin' banker is dead.
No fisherman surely never stepped in a dory,
Like Jim Jones the fisher who died in his bed.*

Sketches on a Tudor Psalm

FISHER TULL

Fisher Tull was born in Waco, Texas in 1934 and died in Huntsville, Texas in 1994. A trumpet player, composer, and educator, Tull studied at the University of North Texas where he earned the degrees Bachelor of Music in Music Education, Master of Music in Music Theory and Trumpet Performance, and PhD in Music Composition. He joined the music faculty at Sam Houston State University in 1957, where he served as chair of the department from 1965 to 1982 and was cited for excellence in teaching in 1984. His compositional activities emerged

from his background as a trumpeter and jazz arranger in the early 1950's. During his years at the University of North Texas he wrote over 100 arrangements for dance bands, radio and television productions and recordings, and was the first staff arranger for the renowned UNT Lab Bands. He went on to compose for all kinds of ensembles, having been commissioned to write new works for several orchestras, wind ensembles, soloists, universities, and instrumental associations. His work has been recognized by awards from a variety of musical organizations, and his compositions have been recorded by several major instrumental ensembles and soloists around the world.

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan

Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord. (Program Note by Fisher Tull)

Notes by Michael Barth

Biographies

JEFFREY REYNOLDS is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet and conducting. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble, among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon

Symphonic Band. Jeff Reynolds received his PhD from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Jeffrey Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

ERIK LEUNG is currently in his first year of a Master's degree in Wind Conducting studying with Gillian MacKay. Prior to coming to Toronto, he was the instrumental and choral director at Bishop O'Byrne High School in Calgary, Alberta. Erik is honored to be conducting the Wind Symphony and would like to thank Jeff Reynolds for this wonderful opportunity.

University of Toronto Wind Symphony

FLUTE

So Jung Ahn
Hyeyeon Chung
Sarah Faber
Emily Johnson
Melinda Kinney
Robin Meiksins
Michelle Oliphant
Wei Ting Pan
Jacky (Chuen-Kit) Tam
Diana (Wan) Zhang

OBOE

Michael Cordi
Cherie Yuen Yu Fu
Alice Stanton-Hagan

CLARINET

David Marshall
Emily McMinn
Shaylen Narotam
Tony Nguyen
Petra Nikolaou
Caitlin Nishimura
Gregory Noakes
Jeffery Pugh
Aislynn Reynolds
Francisco Woo
Clement Yeung

BASSOON

Amanda Carleton
Susanne Hung

SAXOPHONE

Michael Braschel
Christopher Britton
Wing Yee (Frances) Hwa
Neil (William) Morley
David George Pitman
Robin Reid-Moran
Olivia Joan Shortt
David Zucchi

HORN

Rebecca Giacomazzo
Esther Khew
Natalie Worden

TRUMPET

Kieran Anson-Cartwright
Sarah Devlin
Lisa Hartl
Anthony Nero
Emmett O'Reilly
Patricia Riddell

TROMBONE

Aziz Ahmed
Steven Conte
Joel Lise
Peter Nash
Jacob Plachta
Christopher Wiley

EUPHONIUM

Daniel Frasca
Karen Hutchings
Denise Simpson
Devin Jeffrey Sloos
Jeremy Smith

TUBA

Peter Entchev
Theodore Toulis

PERCUSSION

Alexander Artale
Anna Karpazis
Andrew McNeilly
William Tran
Martin Wigle

HARP

Elizabeth Bawel

PIANO

Wesley Shen
Elaine Cheung

MACMILLAN THEATRE

Fred Perruzza, *Director*
of Operations

Ian Albright, *Technical*
Assistant

Bob Dunkin, *Production*
Assistant

Karen Wiseman,
Librarian, Performance
Collection



UNIVERSITY OF TORONTO FACULTY OF MUSIC



You Can Help

The Faculty of Music trains performers, scholars, composers, and music educators for the challenges and opportunities that will face them in the 21st century. There is not a day without lectures, master classes and performances of special note. Faculty of Music ensembles provide all our students with practical opportunities to perform and to listen to a wide range of musical repertoire. Intensive classroom and studio coaching by faculty and guest artists inspire our students to explore their musical possibilities.

We rely on donors like you to ensure that these exciting programs continue.

For further information on how you can support the Faculty of Music please contact Bruce Blandford at 416-946-3145 or visit donate.utoronto.ca/music to make a gift on line.

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave annual gifts of \$1,500 or more between May 1, 2009 and September 1, 2010 in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Peter A. Allen
Aoyama Harp Company
ARIAS: Canadian Opera Student
Development Fund
Ann H. Atkinson
Ron Atkinson and
Bruce Blandford
John and Claudine Bailey
Florence Barwell
John Beckwith and Kathleen
McMorrow
Bel Canto Foundation
Christie and Will Bentham
Harald and Jean Bohne
David G. Broadhurst
Walter and Danuta Buczynski
Glenn H. Carter
Marshall L. Chasin and Joanne
DeLuzio
Earlaine and Gerard Collins
Foundation
David S. Colville-Reeves
Marilyn E. Cook
Robert Cook
Neil Crory
Gerard Dunnhaupt
Edwards Charitable Foundation
M. Jean Edwards
Susan C. Girard
Peter D. Goddard
Alex Hahn
Ethel Harris

Paul T. Hellyer
John A. Hethrington
Richard and Donna Holbrook
J. Peter and Hélène Hunt
Michael and Linda Hutcheon
J. P. Bickell Foundation
Jackman Foundation
Philip Jackson
JAZZ.FM91
The Norman and Margaret Jewison
Charitable Foundation
William and Hiroko Keith
Ken Page Memorial Trust
Helen and Arthur Kennedy
David Klein
Eric V. Klein & Kimberly Weisul
Hans Kluge
Ingeborg Koch
Joseph Koenig
Michael and Sonja Koerner
Patricia Kraemer
Victor Kurdyak
Leslie and Jo Lander
R. Douglas Lloyd
V. Lobodowsky
Long & McQuade Musical
Instruments
Gillian MacKay
Jefferson and Sally Mappin
Irene R. Miller
Roger D. Moore
Sue Mortimer

Music Toronto
Larry Nevard
Paul and Nancy Nickle
Phillip Nimmons
James Norcop
Cristina Oke
Christopher D. Palin and Susan E.
Middleton
Mary Ann Parker
Wanda Plachta
Brett A. Polegato
Donna Raxlen
Jeffrey L. Reynolds
Shauna Rolston and Andrew Shaw
The Ryckman Trust
Stephen and Jane Smith
Whitney Sinclair Smith
David Smukler
The Stratton Trust
Ian and Kathleen Taylor
Richard Iorweth Thorman
Riki Turofsky
Michael Ukas
William and Phyllis Waters
Victor Weinberg
Daniel Weinzwieg
Women's Art Association of Canada
Women's Musical Club of Toronto
Centennial Foundation
Lydia Wong
Marina Yoshida
Jacob S. Ziegel

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning.

Lillias Cringan Allward
Kathleen Anderson
Roderick L. Bell
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J.
Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton

Victor Feldbrill
Kingsley G. Ferguson
Madeline Field
Julian Fisher
Gary Vincent Fitzgibbon
Anne Geddes
Merle H. Gobin-Valadez
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phyllis Ketcheson

Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
R. Douglas Lloyd
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson
Lydia Wong

*For information on giving opportunities at the Faculty of Music please contact
Bruce Blandford at 416-946-3145.*